

INSIDE THE CIRCLE:

A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

By Matt and Ben Harloff

FULL ENSEMBLE CHAPTER

BASS CLARINET PART

2nd Edition

INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

FULL ENSEMBLE CHAPTER: BASS CLARINET PART (2nd ed.)

by Matt and Ben Harloff

TABLE OF CONTENTS

| | |
|--|----------------|
| Breathing Exercises | Page 3 |
| <hr/> | |
| Long Tones | Page 4 |
| -9 Count Tones on F Concert: | Page 4 |
| -9 Count Tones on Bb Concert: | Page 4 |
| -8 Count Tones on F Concert: | Page 4 |
| -8 Count Tones on Bb Concert: | Page 5 |
| -Release Exercise on F Concert: | Page 5 |
| <hr/> | |
| Stagger Breathing | Page 6 |
| <hr/> | |
| Flexibility/Scales | Page 7 |
| -Flexibility Exercise #1: | Page 7 |
| -Flexibility Exercise #2: | Page 7 |
| -Flexibility Exercise #3: | Page 8 |
| -Flexibility Exercise #4: | Page 9 |
| <hr/> | |
| Note Length/Shape Exercise | Page 10 |
| <hr/> | |
| Show Articulation Examples | Page 12 |
| -Basic 8 Staccato Eighth Notes: | Page 12 |
| -Show Articulation Example #1: | Page 12 |
| -Show Articulation Example #2: | Page 13 |
| -Show Articulation Example #3: | Page 13 |
| <hr/> | |
| Tuning Exercises | Page 15 |
| -Ensemble Fundamental Tuning Exercise: | Page 15 |
| -Just Intonation Tuning Exercises: | Page 16 |
| -Bb Major Scale: | Page 16 |
| -Bb Major Chord, F Major Chord, C Major Chord, Eb Major Chord, Ab Major Chord: | Page 16 |
| -G Minor Scale: | Page 17 |
| -G Minor Chord, D Minor Chord, A Minor Chord, C Minor Chord, F Minor Chord: | Page 17 |
| <hr/> | |
| Tuning Charts | Page 18 |
| <hr/> | |
| Chorales | Page 20 |
| -“O Sacred Head Now Wounded” by JS Bach: | Page 20 |
| -“Be Thou My Vision”: | Page 20 |
| -“Faith of Our Fathers” by H Hemy: | Page 20 |
| <hr/> | |
| Full Volume | Page 21 |
| -Excerpt #1: | Page 21 |
| -Excerpt #2: | Page 21 |
| -Excerpt #3: | Page 21 |

Breathing Exercises

Breathing Exercise #1: Smooth and Slow

Inhale 8-Exhale 8 (repeats), Inhale 6-Exhale 6 (repeats), Inhale 4-Exhale 4 (repeats)

Breathing Exercise #2: Slow to Fast

Inhale 8-Exhale 8 (repeats), Inhale 7-Exhale 7 (repeats), Inhale 6-Exhale 6 (repeats), 5, 4, 3, 2, 1

Breathing Exercise #3: Fast to Slow

Inhale 1-Exhale 1 (repeats), Inhale 2-Exhale 2 (repeats), Inhale 3-Exhale 3 (repeats), 4, 5, 6, 7, 8

Breathing Exercise #4: Expand In/Contract Out

Inhale 8 Counts, Hold 10 seconds and sip small breaths, Exhale 1 count,
Hiss 10 seconds, Inhale 1 Count, Exhale 1 Count, Relax

Breathing Exercise #5: Dynamic Breathing

Sustain a piano Dynamic level for 4-8 counts, Rest for 4 counts (repeats)
Sustain a Mezzo Forte Dynamic level for 4-8 counts, Rest for 4 counts (repeats)
Sustain a Fortissimo Dynamic level for 4-8 counts, Rest for 4 counts (repeats)

Breathing Exercise #6: Long Tone Exercise

Perform any of the Long Tone Exercises as a breathing exercise.

Breathing Exercise #7: Note Length/Shape Exercise

Perform any of the Note Length/Shape Exercises as a breathing exercise.

Breathing Exercise #8: Show Excerpts

Choose an excerpt from your show and perform it as a breathing exercise.

Long Tones

9 Count Tones on F Concert

Two staves of musical notation for 9 count tones on F concert. The first staff shows a sequence of notes: F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6. The second staff shows the same sequence with a fermata over the final note.

9 Count Tones on Bb Concert

Two staves of musical notation for 9 count tones on Bb concert. The first staff shows a sequence of notes: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5, F5. The second staff shows the same sequence with a fermata over the final note.

8 Count Tones on F Concert

Two staves of musical notation for 8 count tones on F concert. The first staff shows a sequence of notes: F4, G4, A4, Bb4, C5, D5, E5, F5. The second staff shows the same sequence with a fermata over the final note.

INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

FULL ENSEMBLE CHAPTER: BASS CLARINET PART (2nd ed.)

by Matt and Ben Harloff

Long Tones

8 Count Tones on Bb Concert

Musical notation for 8 Count Tones on Bb Concert. The exercise consists of two staves of music. The first staff contains four measures of music, each with a half note followed by a quarter rest, and a slur connecting the two notes. The notes are Bb2, Bb3, Bb4, and Bb5. The second staff contains four measures of music, each with a half note followed by a quarter rest, and a slur connecting the two notes. The notes are Bb6, Bb7, Bb8, and Bb9. The final note of the second staff has a fermata.

Release Exercise on F Concert

Musical notation for Release Exercise on F Concert. The exercise consists of a single staff of music with eight measures. The notes are F2, F3, F4, F5, F6, F7, F8, and F9. The first four notes are half notes, and the last four notes are quarter notes. There are quarter rests between the first and second notes, and between the third and fourth notes. A fermata is placed over the fifth note (F6).

Stagger Breathing Exercises

Exercise 1A TEMPO: FAST

Exercise 1A is a 4/4 time signature exercise. It begins with a double bar line and a 4/4 time signature. The first measure contains a half note with a dynamic marking of *mp*. A slur above the note is labeled "4-8 times". The second measure contains a half note with a dynamic marking of *f*. A slur above the note is labeled "4-8 times". The third measure contains a half note with a dynamic marking of *mp*. A slur above the note is labeled "4-8 times". The fourth measure contains a whole rest with the instruction "Breathe". The exercise ends with a repeat sign and a final whole note with a fermata.

Exercise 1B is a 4/4 time signature exercise. It begins with a double bar line. The first measure contains a half note with a dynamic marking of *f*. A slur above the note is labeled "4-8 times". The second measure contains a half note with a dynamic marking of *mp*. A slur above the note is labeled "4-8 times". The third measure contains a whole rest with the instruction "Breathe". The fourth measure contains a half note with a dynamic marking of *f*. A slur above the note is labeled "4-8 times". The exercise ends with a repeat sign and a final whole note with a fermata.

Exercise 1C is a 4/4 time signature exercise. It begins with a double bar line. The first measure contains a half note with a dynamic marking of *f*. A slur above the note is labeled "4-8 times". The second measure contains a whole rest with the instruction "Breathe". The third measure contains a half note with a dynamic marking of *mp*. A slur above the note is labeled "4-8 times". The fourth measure contains a half note with a dynamic marking of *f*. A slur above the note is labeled "4-8 times". The exercise ends with a repeat sign and a final whole note with a fermata.

Exercise 1D is a 4/4 time signature exercise. It begins with a double bar line. The first measure contains a whole rest with the instruction "Breathe". The second measure contains a half note with a dynamic marking of *mp*. A slur above the note is labeled "4-8 times". The third measure contains a half note with a dynamic marking of *f*. A slur above the note is labeled "4-8 times". The fourth measure contains a half note with a dynamic marking of *mp*. A slur above the note is labeled "4-8 times". The exercise ends with a repeat sign and a final whole note with a fermata.

Exercise 2A TEMPO: MODERATE-SLOW

Exercise 2A is a 4/4 time signature exercise. It begins with a double bar line. The first measure contains a half note with a dynamic marking of *f*. A slur above the note is labeled "4-8 times". The second measure contains a half note with a dynamic marking of *mp*. A slur above the note is labeled "4-8 times". The third measure contains a whole rest with the instruction "Breathe". The fourth measure contains a half note with a dynamic marking of *f*. A slur above the note is labeled "4-8 times". The exercise ends with a repeat sign and a final whole note with a fermata.

Exercise 2B is a 4/4 time signature exercise. It begins with a double bar line. The first measure contains a half note with a dynamic marking of *f*. A slur above the note is labeled "4-8 times". The second measure contains a half note with a dynamic marking of *mp*. A slur above the note is labeled "4-8 times". The third measure contains a whole rest with the instruction "Breathe". The fourth measure contains a half note with a dynamic marking of *f*. A slur above the note is labeled "4-8 times". The exercise ends with a repeat sign and a final whole note with a fermata.

Exercise 2C is a 4/4 time signature exercise. It begins with a double bar line. The first measure contains a half note with a dynamic marking of *f*. A slur above the note is labeled "4-8 times". The second measure contains a whole rest with the instruction "Breathe". The third measure contains a half note with a dynamic marking of *mp*. A slur above the note is labeled "4-8 times". The fourth measure contains a half note with a dynamic marking of *f*. A slur above the note is labeled "4-8 times". The exercise ends with a repeat sign and a final whole note with a fermata.

Exercise 2D is a 4/4 time signature exercise. It begins with a double bar line. The first measure contains a whole rest with the instruction "Breathe". The second measure contains a half note with a dynamic marking of *mp*. A slur above the note is labeled "4-8 times". The third measure contains a half note with a dynamic marking of *f*. A slur above the note is labeled "4-8 times". The fourth measure contains a whole rest with the instruction "Breathe". The exercise ends with a repeat sign and a final whole note with a fermata.

INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

FULL ENSEMBLE CHAPTER: BASS CLARINET PART (2nd ed.)

by Matt and Ben Harloff

Flexibility / Scales

Flexibility Exercise #1

Bass Clarinet parts for Flexibility Exercise #1, measures 1-5. The exercise is in common time (C) and features three parts: B Cl A, B Cl B, and B Cl C. The B Cl A part has a melodic line with slurs and ties. The B Cl B part has a similar melodic line. The B Cl C part has a bass line with slurs and ties.

Bass Clarinet parts for Flexibility Exercise #1, measures 6-10. The exercise continues with the same three parts: B Cl A, B Cl B, and B Cl C. The B Cl A part has a melodic line with slurs and ties. The B Cl B part has a similar melodic line. The B Cl C part has a bass line with slurs and ties.

Flexibility Exercise #2

Bass Clarinet parts for Flexibility Exercise #2, measures 1-4. The exercise is in common time (C) and features three parts: B Cl A, B Cl B, and B Cl C. The B Cl A part has a melodic line with slurs and ties. The B Cl B part has a similar melodic line. The B Cl C part has a bass line with slurs and ties.

Bass Clarinet parts for Flexibility Exercise #2, measures 5-8. The exercise continues with the same three parts: B Cl A, B Cl B, and B Cl C. The B Cl A part has a melodic line with slurs and ties. The B Cl B part has a similar melodic line. The B Cl C part has a bass line with slurs and ties.

Bass Clarinet parts for Flexibility Exercise #2, measures 9-12. The exercise continues with the same three parts: B Cl A, B Cl B, and B Cl C. The B Cl A part has a melodic line with slurs and ties. The B Cl B part has a similar melodic line. The B Cl C part has a bass line with slurs and ties.

Bass Clarinet parts for Flexibility Exercise #2, measures 13-16. The exercise concludes with the same three parts: B Cl A, B Cl B, and B Cl C. The B Cl A part has a melodic line with slurs and ties. The B Cl B part has a similar melodic line. The B Cl C part has a bass line with slurs and ties.

INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

FULL ENSEMBLE CHAPTER: BASS CLARINET PART (2nd ed.)

by Matt and Ben Harloff

Flexibility / Scales

Flexibility Exercise #3

B Cl A

B Cl B

B Cl C

B Cl A

B Cl B

B Cl C

B Cl A

B Cl B

B Cl C

B Cl A

B Cl B

B Cl C

INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

FULL ENSEMBLE CHAPTER: BASS CLARINET PART (2nd ed.)

by Matt and Ben Harloff

Flexibility / Scales

Flexibility Exercise #4

B Cl A
B Cl B
B Cl C

B Cl A
B Cl B
B Cl C

B Cl A
B Cl B
B Cl C

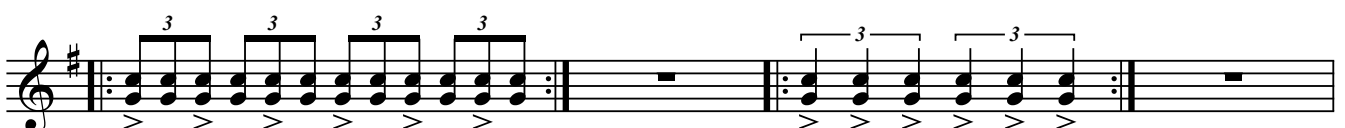
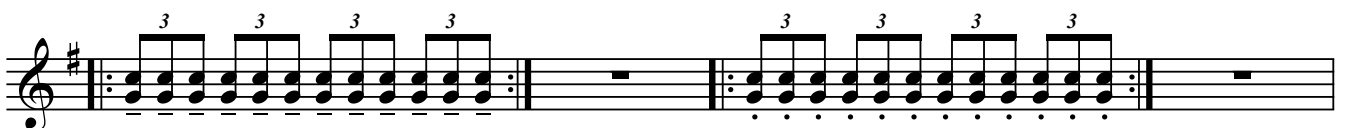
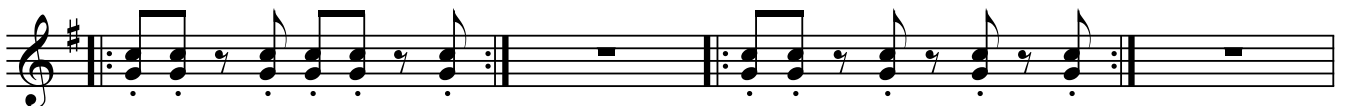
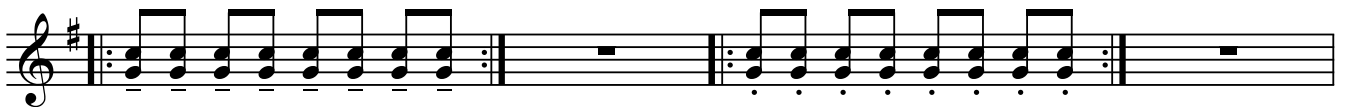
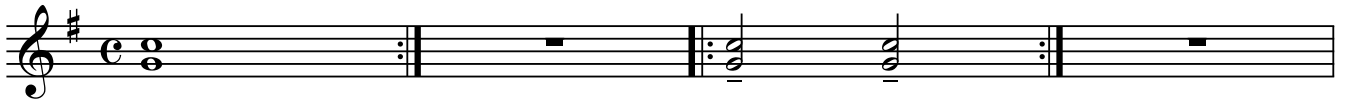
B Cl A
B Cl B
B Cl C

INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

FULL ENSEMBLE CHAPTER: BASS CLARINET PART (2nd ed.)

by Matt and Ben Harloff

Note Length / Shape Exercise

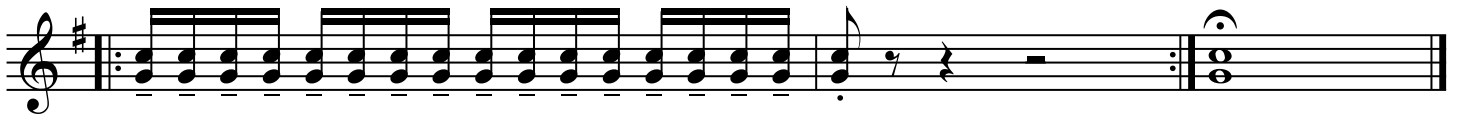
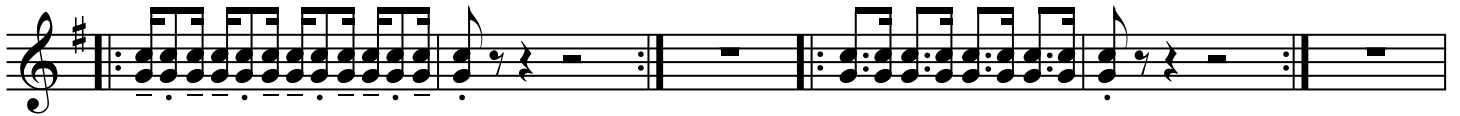
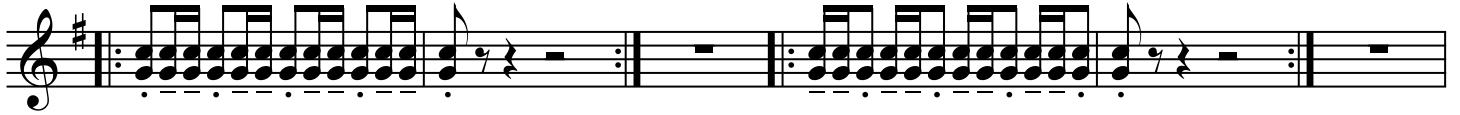


INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

FULL ENSEMBLE CHAPTER: BASS CLARINET PART (2nd ed.)

by Matt and Ben Harloff

Note Length / Shape Exercise



Show Articulation Examples

Basic 8 Staccato Eighth Notes

Four staves of music in treble clef, key of D major, and common time. Each staff contains a sequence of eight staccato eighth notes, followed by a whole rest, and then another sequence of eight staccato eighth notes, followed by a whole rest. The notes are: Staff 1: D4, E4, F#4, G4, A4, B4, C5, D5; Staff 2: D4, E4, F#4, G4, A4, B4, C5, D5; Staff 3: D4, E4, F#4, G4, A4, B4, C5, D5; Staff 4: D4, E4, F#4, G4, A4, B4, C5, D5. The final measure of the fourth staff contains a whole note chord of D4, F#4, and A4.

Show Articulation Example 1

Four staves of music in treble clef, key of D major, and common time. Each staff contains a sequence of eight staccato eighth notes, followed by a quarter rest, and then another sequence of eight staccato eighth notes, followed by a quarter rest. The notes are: Staff 1: D4, E4, F#4, G4, A4, B4, C5, D5; Staff 2: D4, E4, F#4, G4, A4, B4, C5, D5; Staff 3: D4, E4, F#4, G4, A4, B4, C5, D5; Staff 4: D4, E4, F#4, G4, A4, B4, C5, D5. The final measure of the fourth staff contains a whole note chord of D4, F#4, and A4. Accents are placed under the first and fifth notes of each eighth-note group.

INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

FULL ENSEMBLE CHAPTER: BASS CLARINET PART (2nd ed.)

by Matt and Ben Harloff

Show Articulation Examples

Show Articulation Example 2

Musical notation for Show Articulation Example 2, consisting of four staves of music in G major. The notation includes various articulation marks such as accents (>), slurs, and breath marks (z) to demonstrate specific articulation techniques. The first three staves show rhythmic patterns with slurs and accents, while the fourth staff concludes with a final chord and a fermata.

Show Articulation Example 3

Musical notation for Show Articulation Example 3, consisting of three staves of music in G major. The notation features triplet articulation marks (3) over groups of three notes, along with accents (>) and slurs to demonstrate specific articulation techniques. The first two staves show rhythmic patterns with slurs and accents, while the third staff concludes with a final chord and a fermata.

INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

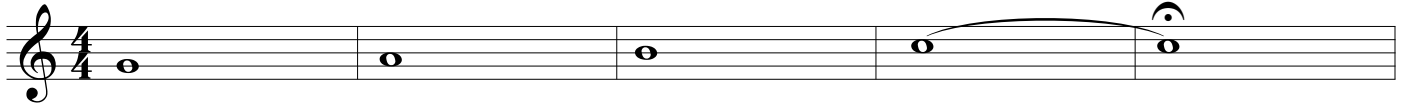
FULL ENSEMBLE CHAPTER: BASS CLARINET PART (2nd ed.)

by Matt and Ben Harloff

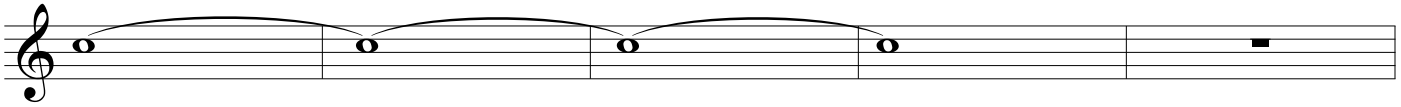
Show Articulation Examples

Ensemble Fundamental Tuning Exercise

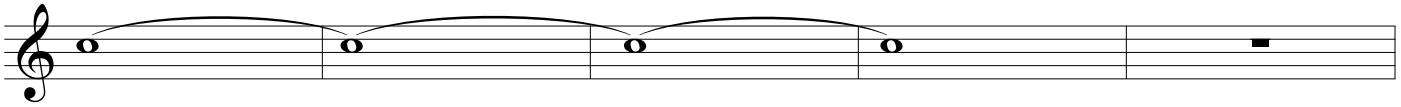
♩ = 92



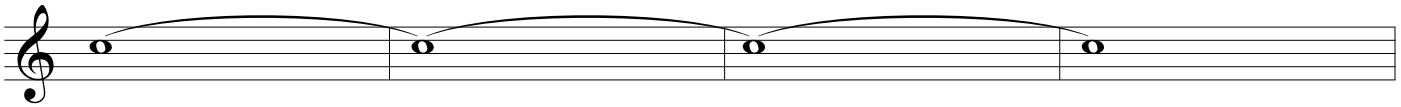
A



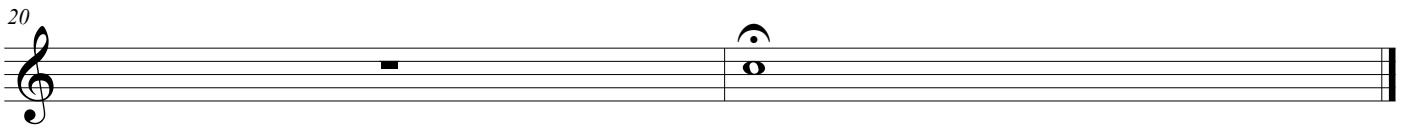
B



C



D



20

INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

FULL ENSEMBLE CHAPTER: BASS CLARINET PART (2nd ed.)

by Matt and Ben Harloff

Just Intonation Tuning Exercises

Bb Major Scale

Clarinets in B (CI/B CI A) and Clarinets in Bb (CI/B CI B) staves.

Bb Major Chord

Clarinets in B (CI/B CI A) and Clarinets in Bb (CI/B CI B) staves.

F Major Chord

Clarinets in B (CI/B CI A) and Clarinets in Bb (CI/B CI B) staves.

C Major Chord

Clarinets in B (CI/B CI A) and Clarinets in Bb (CI/B CI B) staves.

Eb Major Chord

Clarinets in B (CI/B CI A) and Clarinets in Bb (CI/B CI B) staves.

Ab Major Chord

Clarinets in B (CI/B CI A) and Clarinets in Bb (CI/B CI B) staves.

INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

FULL ENSEMBLE CHAPTER: BASS CLARINET PART (2nd ed.)

by Matt and Ben Harloff

Just Intonation Tuning Exercises

G Minor Scale

CI/B CI A

CI/B CI B

G Minor Chord

CI/B CI A

CI/B CI B

D Minor Chord

CI/B CI A

CI/B CI B

A Minor Chord

CI/B CI A

CI/B CI B

C Minor Chord

CI/B CI A

CI/B CI B

F Minor Chord

CI/B CI A

CI/B CI B

INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

FULL ENSEMBLE CHAPTER: BASS CLARINET PART (2nd ed.)

by Matt and Ben Harloff

Tuning Chart

Materials: Instrument, tuner and patience.

Tuning Steps:

Step 1: Tune your fundamental pitch to get the instrument in tune. For Bass Clarinet: C below the staff, G on the staff and G above the staff.

Step 2: Tune the note at a piano dynamic. Write down how many cents out of tune.

Step 3: Tune the note at a mezzo forte. Write down how many cents out of tune.

Step 4: Tune the note at a fortissimo. Write down how many cents out of tune.

Step 5: Experiment how to fix the intonation. Write down ways to place the note in tune.

Repeat Steps 2 through 4 all the way to the highest pitch.

***Ways to adjust tuning: Firm-Up Embouchure. Loosen Embouchure. Alternate Fingering.

Tips:

*Start the chart with the lowest note.

*When tuning each note, do not adjust the pitch to play in tune. Play the note as natural as possible.

This way you will be receiving your most accurate tendency on each pitch.

*Each dynamic may have a different pitch tendency. Be patient with each dynamic to get the most accurate tendency.

*Write +13 if you are sharp 13 cents. Write -10 if you are flat 10 cents. Write 0 if you are in tune.

*Fix?: On the "Fix?" line write down what you need to do to adjust the pitch and play it in tune. You may want to fill out the entire chart come back later to fill in the "Fix?" line.

*This sheet may take some time. You may have to complete the full chart in a couple of practice sessions.

The tuning chart consists of five staves, each with a treble clef and a 4/4 time signature. Each staff contains three notes, each with dynamic markings (p, mf, ff) and a 'Fix?' line below them. The notes are: Staff 1: C2, G2, G3; Staff 2: B1, C2, D2; Staff 3: C2, G2, B1; Staff 4: F2, C2, G2; Staff 5: E2, B1, C2. The notes are represented by whole notes with stems and flags.

INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

FULL ENSEMBLE CHAPTER: BASS CLARINET PART (2nd ed.)

by Matt and Ben Harloff

Tuning Chart

p__ mf__ ff__ p__ mf__ ff__ p__ mf__ ff__
Fix? _____ Fix? _____ Fix? _____

p__ mf__ ff__ p__ mf__ ff__ p__ mf__ ff__
Fix? _____ Fix? _____ Fix? _____

p__ mf__ ff__ p__ mf__ ff__ p__ mf__ ff__
Fix? _____ Fix? _____ Fix? _____

p__ mf__ ff__ p__ mf__ ff__ p__ mf__ ff__
Fix? _____ Fix? _____ Fix? _____

p__ mf__ ff__ p__ mf__ ff__ p__ mf__ ff__ p__ mf__ ff__
Fix? _____ Fix? _____ Fix? _____ Fix? _____

p__ mf__ ff__ p__ mf__ ff__ p__ mf__ ff__ p__ mf__ ff__
Fix? _____ Fix? _____ Fix? _____ Fix? _____

p__ mf__ ff__ p__ mf__ ff__ p__ mf__ ff__ p__ mf__ ff__
Fix? _____ Fix? _____ Fix? _____ Fix? _____

INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

FULL ENSEMBLE CHAPTER: BASS CLARINET PART (2nd ed.)

by Matt and Ben Harloff

Chorales

O Sacred Head Now Wounded by JS Bach

Two staves of musical notation for the chorale 'O Sacred Head Now Wounded' by JS Bach. The music is written in a single treble clef with a key signature of one flat (B-flat) and a common time signature (C). The first staff begins with a whole rest followed by a quarter rest, then continues with a melodic line. The second staff continues the melody, ending with a double bar line.

Be Thou My Vision

Two staves of musical notation for the chorale 'Be Thou My Vision'. The music is written in a single treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff begins with a whole rest, followed by a melodic line. The second staff continues the melody, ending with a double bar line.

Faith of Our Fathers by H Hemy

Two staves of musical notation for the chorale 'Faith of Our Fathers' by H Hemy. The music is written in a single treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff begins with a melodic line. The second staff continues the melody, ending with a double bar line.

INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

FULL ENSEMBLE CHAPTER: BASS CLARINET PART (2nd ed.)

by Matt and Ben Harloff

Full Volume

Excerpt #1 ♩=86-92

Musical notation for Excerpt #1, measures 86-92. The excerpt is written on a single staff in treble clef with a common time signature (C). It begins with a quarter rest, followed by a quarter note G4 with an accent (>) and a dynamic marking of *fff*. This is followed by a half note G4, a quarter note F4, and a quarter note E4, all beamed together. A crescendo hairpin spans these three notes. The next measure contains a half note D4 with an accent (>) and a dynamic marking of *ffff*. This is followed by a half note C4, a half note B3, and a half note A3, all beamed together. The excerpt concludes with a quarter note G3, a quarter note F3, and a quarter note E3, all beamed together.

Excerpt #2 ♩=86-92

Musical notation for Excerpt #2, measures 86-92, first line. The excerpt is written on a single staff in treble clef with a common time signature (C). It begins with a quarter note G4 with an accent (>) and a dynamic marking of *fff*. This is followed by a half note G4, a quarter note F4, and a quarter note E4, all beamed together. A crescendo hairpin spans these three notes. The excerpt concludes with a quarter note D4.

Musical notation for Excerpt #2, measures 86-92, second line. The excerpt is written on a single staff in treble clef with a common time signature (C). It begins with a quarter note G4 with an accent (>). This is followed by a half note G4, a quarter note F4, and a quarter note E4, all beamed together. A crescendo hairpin spans these three notes. The excerpt concludes with a quarter note D4.

Excerpt #3 ♩=92-100

Musical notation for Excerpt #3, measures 92-100, first line. The excerpt is written on a single staff in treble clef with a common time signature (C). It begins with a quarter rest, followed by a quarter note G4 with an accent (>) and a dynamic marking of *fff*. This is followed by a half note G4, a quarter note F4, and a quarter note E4, all beamed together. A crescendo hairpin spans these three notes. The excerpt concludes with a quarter note D4.

Musical notation for Excerpt #3, measures 92-100, second line. The excerpt is written on a single staff in treble clef with a common time signature (C). It begins with a quarter note G4 with an accent (>). This is followed by a half note G4, a quarter note F4, and a quarter note E4, all beamed together. A crescendo hairpin spans these three notes. The excerpt concludes with a quarter note D4.